



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

RECENT ACCESSIONS OF GREEK  
VASES

GREEK vases, with their beautiful shapes and decorations and their pictures of daily life and mythology, present so many points of interest to the student of Greek art that they have always enjoyed a great popularity. We have, within the last ten years, succeeded in acquiring a fairly representa-

these games, and on the other with a scene of the contest at which the prize was awarded. The contest shown on our new specimen is the pankration, a combination of boxing and wrestling, in which victory was regarded as a special honor. It was one of the roughest of Greek sports, but it formed an excellent test for strength and ingenuity; for there was much more leeway than in either boxing or wrestling; one could twist, strangle, hit, and pound, only



FIG. 1. PANATHENAIC AMPHORA  
ATHENA



FIG. 2. PANATHENAIC AMPHORA  
PANKRATION

tive collection, and the only additions made at present are examples of special importance. The five pieces purchased during this year fully answer this requirement.

First must be mentioned a splendid black-figured Panathenaic amphora (figs. 1 and 2; height,  $24\frac{7}{8}$  in. [63.2 cm.]), which adds one more to the three specimens we already have of this interesting class of vases. As is well known, these vases were given as prizes to the victors at the Panathenaic games in Athens. Each piece bears the inscription  $\tau\omega\nu\ \alpha\theta\eta\nu\alpha\iota\kappa\omega\nu\ \zeta\theta\lambda\omega\nu$ , "from the games at Athens," and is decorated on one side with a figure of Athena, the presiding deity at

biting and gouging being ruled out. The first thing aimed at was to bring the opponent to the ground, and a favorite trick was to seize him by the leg and make him fall backward. This is the moment which is depicted on our vase. One contestant has grasped the other's foot and is trying to throw him, by placing an arm under his opponent's thigh. The other is trying hard to balance on one leg, but we feel that he is probably going over the next minute. By the side of the athletes stands the trainer, closely watching the fight, to see that the rules are properly observed. Though the style of the drawing is still archaic, the vase

belonging to the period about 520–510 B. C., the picture is full of life and animation.

The vase is not a recent discovery, but has been known for some time. It was found in Etruria, and was published as long ago as 1830 in the *Monumenti dell' Instituto*, I, pl. 21, No. 10. It is listed in Brauchitsch's book, *Die Panathenäischen Preisamphoren*, p. 23, No. 22. Another Panathenaic amphora with a scene of a pankration similar to ours is in the Leyden Museum



FIG. 3. HYDRIA (WATER-JAR)  
HERAKLES AND TRITON

(cf. *Monumenti dell' Instituto*, I, pl. 22, 8, and Brauchitsch, loc. cit., No. 42).

A black-figured hydria, or water-jar, belonging to the second half of the sixth century, is decorated with two scenes (fig. 3; height, 18 $\frac{3}{8}$  in. [46.2 cm.]). On the shoulder the god Dionysos is driving in a four-horse chariot, accompanied by three Maenads; on the body of the vase is the contest of Herakles and the sea-monster Triton, with Nereus, the Old Man of the Sea, standing by. The story of Herakles seizing Triton and holding him in close embrace until the sea-god has told him his secret, seems to have been especially popular in archaic Greek art, for we find it frequently depicted on vases as well as on

other monuments. The best-known representation is the famous pediment group of poros, found on the Akropolis at Athens. Triton is conceived as a monster with the head and arms of a man and the body of a huge fish. Herakles is usually shown seizing him from behind and holding him fast with both arms. This is also the scheme adopted on our example; but it is noteworthy that the artist has found the problem of drawing Herakles's arms alongside those of Triton too difficult, and has left them out altogether. The result is that he has come to grief also in other details of his drawing. Incidentally, this shows how clumsy was the method of having to scratch in the lines and not being able to alter them in case of a mistake.

A red-figured krater with columnar handles shows us Athenian vase-painting at its best (fig. 5; height, 14 $\frac{7}{8}$  in. [37.8 cm.]). Not only are the figures beautifully painted, but the artist had the great gift of conveying the atmosphere of a situation. On one side he has depicted Dionysos walking slowly, in dignified composure, followed by an attendant Satyr. The god is evidently going to an important banquet, and even the wild Satyr is impressed by the occasion, and is carrying his master's stool, his wine-cup, and his ivy branch, with a respectful, subdued air. The Satyr on the other side may or may not be associated with the scene; he is carefully carrying a drinking-cup with both hands.

This vase belongs to the early red-figured period of the late sixth or early fifth century B. C.; there are still some traces of archaism, for instance, in the drawing of the eyes and in the presentation of the Satyr's chest in full front instead of in profile; there is as yet no line-drawing to indicate muscles, and the drawing of the hands is undeveloped. But these are the limitations of the period; and they in no wise detract from the ability and the fine conception of the artist.

It is noteworthy that kraters of this shape are rarely decorated in this manner, with only one or two figures on either side, this treatment being generally reserved for amphorae, especially those of "Nolan" shape. For another example compare one

in the Ashmolean Museum, published by Beazley in the *Journal of Hellenic Studies*, 1908, p. 316, pl. XXXI.

A marriage-vase (*lebes gamikos*) shows us Greek vase-painting in its fully developed style, during the second half of the fifth century B. C. (height, 22  $\frac{1}{8}$  in. [56.7 cm.]). It is much broken, and the surface is not well preserved, but from the point of view of workmanship it will rank among the finest Greek vases known. The principal scene represented is the Epaulia, the day after the wedding, when it was customary for the family and friends of the bride to go in procession to the bridal pair, bringing their gifts (fig. 4). It is a favorite subject on vases of this period, and, naturally, especially appropriate on marriage vases. The bride is depicted in most cases either sitting or standing, and from both sides the women, often accompanied by Eros, approach carrying their presents. This is also the composition on our vase; but what distinguishes it from other known representations of this scene are the fine quality of the drawing and the spirit of solemnity which the artist has succeeded in imparting to his picture. In the center of the scene the bride is seated. It is early morning, the time prescribed for the ceremony. While awaiting her friends, the bride has been playing on the harp; and, as they approach, she looks up and sees not only her friends, but a small Eros flying toward her, with a ball in each hand. He too has come to bring his gift. No wonder her expression is one of wonder and reverence. Her friends are affected by the same spirit. They stand quietly, holding their presents, one a fillet, another a casket, a third two chests, filled probably with many useful articles; a fourth is holding lighted torches, for it is evidently still dark; and beneath the handles of the vase on either side is the customary figure of the Goddess of Dawn. On the rest of the vase, that is, on the back and the foot, are female figures holding various articles. They may be gift-bringers, or they may be unconnected figures.

There is an important feature in this vase which anybody interested in the methods of Greek vase-painting will find noteworthy. We have spoken of the fineness of the draw-

ing. This applies only to the principal figures of the Epaulia scene. The figures of Dawn under the handles and all the figures on the back and foot of the vase are painted in a poor, thoroughly conventional style. What the meaning of this combination of fine and poor work on the same vase is, we can only guess. One explanation would be that the "master" of the pottery has himself executed the principal scene, and then left the rest to be finished by a careless



FIG. 4. MARRIAGE VASE  
THE BRINGING OF WEDDING GIFTS

assistant. Whatever happened, we can see that skilled and unskilled work went on at the same time in Athens, as it does elsewhere; and incidentally we are warned not to assign dates according to quality of execution.

The fifth vase to be described is a large bell-krater (figs. 6 and 7; height, 19  $\frac{5}{8}$  in. [49.9 cm.]), said to have been found in Sicily, and probably South Italian, not Attic, work of the late fifth or fourth century B. C., though the best-drawn figures approximate closely the Athenian style of this period. It is decorated on each side with a representation comprising a number of figures. Both compositions present unusual features and

their identification is a matter of conjecture. To begin with what appears to have been considered the more important side, since it is painted with a good deal more care than the other: a bearded man holding a sceptre is seated on a couch with a woman by his side; before him stands another woman with a cloak pulled over her head to form a veil; by the seated woman's side is an Eros, and behind him another female figure. As paraphernalia in the scene we have a large chair or throne, a vase standing on the



FIG. 5. KRATER (MIXING VESSEL)  
DIONYSOS AND A SATYR

ground, and various vessels and pieces of armor hanging either on the wall or supported on a stand. Some of these objects were painted white on the dark glaze, and only faint traces of them are now visible. The most plausible identification of this scene is the visit of the goddess Thetis to Hephaistos to obtain from him a new set of armor for her son Achilles. The setting is certainly appropriate. All around are the works of the "famed artificer," armor and cauldrons and vases and beautifully wrought chairs and footstools. Among the armor there is a helmet of the shape that the Trojans wore, and one of Greek design; for the god must be ready to supply both sides. We may also recall that in the *Iliad* account of this visit, Thetis is asked to be seated on a "silver-studded throne, goodly, of cunning work," so that the throne, conspicuously placed near Thetis in our picture,

would have a special meaning. We cannot tell whether Thetis held anything in her hands, as her arms were painted white and the color has all disappeared; but the veil she wears favors the identification.<sup>1</sup> Hephaistos is holding something in his left hand; but the vase being broken just at this point it is impossible to make out what it was. The seated woman by the side of Hephaistos is of course his wife—Charis, according to the *Iliad*; Aphrodite, if we follow the *Odyssey*. She wears a beautiful headdress in the shape of a Nike driving a chariot, the work presumably of her husband. With either Charis or Aphrodite the presence of Eros is suitable. The woman standing at the back we may identify as a handmaiden.

The subject of Thetis's visit to Hephaistos does not frequently occur in Athenian vase-painting, and in the instances known, Hephaistos is in his working clothes.<sup>2</sup> But this is, of course, no reason why an artist, especially one of a later period and working in another country, should not treat the subject differently.

The identification of the scene on the other side of this vase presents great difficulties. What is happening is that two winged genii are carrying away the body of a dead youth, to the evident astonishment of the other figures in the picture. The latter consist of a figure<sup>3</sup> in rich Oriental costume, seated on a throne, sceptre in hand; a woman sitting on a step by his side; a youth standing by, raising both hands in surprise; and two smaller figures, perhaps supposed to be children. Two winged genii carrying the body of a dead man occur not infrequently on Athenian vases. They are generally identified as Thanatos and Hypnos, Death and Sleep, carrying away the body either of Sarpedon or Memnon. Either would be appropriate here, for they were both allies of the Trojans, and the costume of the men in the picture points to that nationality. The death of Memnon,

<sup>1</sup>cf. Thetis veiled in the *tabula Iliaca* in the Capitoline Museum.

<sup>2</sup>cf. e. g. Gerhard, *Griechische und etruskische Trinkschalen*, pl. IX, 2.

<sup>3</sup>It is not certain whether a man or a woman is intended here.

who was slain by Achilles, would not be an unlikely subject to be selected to go with Thetis's call on Hephaistos. In both the hero is Achilles by implication. But the circumstances of the scene, the presence of Memnon's relations—if such they are—is an entirely novel feature in such a representation.

From the point of view of style this vase presents many points of interest. The profuse use of colors, such as white and blue, is characteristic of the period. Especially

graphs on the excavations conducted by the archaeological expedition of the Museum in Egypt. The volume, written by Arthur C. Mace and Herbert E. Winlock, Assistant Curators of the Department of Egyptian Art, has for its subject the discovery of the tomb of a noble lady who was buried near the Pyramid of King Amenemhêt I at Lisht, between 2000 and 1950 B. C., in which were found the jewelry, cedar coffin, magic staves, Canopic jars, and pottery offering vessels which are one of the great-



FIG. 6. KRATER (MIXING VESSEL)  
THETIS AND HEPHAISTOS?



FIG. 7.  
KRATER (MIXING VESSEL)

noteworthy is the difference in the drawing between the Thetis scene, which is painted with great care and is quite Attic in feeling, and the Hypnos and Thanatos picture, where the foreign element is more noticeable. At all events, if the krater is the work of Greeks in South Italy, these must have worked under much more direct Athenian influence than the makers of the regular "Apulian" vases of the fourth and third centuries. G. M. A. R.

#### THE TOMB OF SENEPTISI<sup>1</sup>

THE Trustees of the Metropolitan Museum announce the publication of the Tomb of Seneptisi at Lisht, the first of a series of mono-

<sup>1</sup>The Tomb of Seneptisi at Lisht, by Arthur C. Mace and Herbert E. Winlock, Assistant Curators of the Department of Egyptian Art. Volume I of the Publications of The Metro-

est attractions of the Egyptian Department of the Museum.

Tombs more sumptuously equipped than that of Seneptisi have been found in Egypt, but rarely has one been opened which preserved so completely the equipment supplied to the members of the highest caste of the Middle Kingdom for their journeyings in the nether world. The enormous quantity of gold which was buried in the ancient cemeteries has ever been an irresistible temptation to the living Egyptians and it was not surprising to find that thieves had broken into Seneptisi's tomb shortly after her funeral. What was both surprising and gratifying, however, was to dis-

politan Museum of Art Egyptian Expedition, edited by Albert M. Lythgoe, Curator of the Department of Egyptian Art. Quarto; xxii, 134 pages, 85 illustrations in text; 33 photogravure plates, and frontispiece and 2 plates by photogelatine color process. New York, 1916.